

2025-2028 MEMORANDUM OF AGREEMENT SAG-AFTRA PUBLIC TELEVISION AGREEMENT

This Memorandum of Agreement (“MOA” herein) reflects the complete understanding reached between the Screen Actors Guild-American Federation of Television and Radio Artists (“SAG-AFTRA” herein) and public television companies, including but not limited to WGBH Educational Foundation, Thirteen Productions LLC, KCET, KQED, WQED Multimedia, Twin Cities Public Television, Inc., Sesame Workshop, and WETA (“Public Television” or “Public Television Companies” herein), together referred to as “the parties,” regarding agreed-upon modifications to the 2018-2022 SAG-AFTRA Public Television Agreement (“2018-2022 PTV Agreement” herein). The language in this MOA is not contract language, except where the context clearly indicates otherwise. Except as modified herein, the terms of the 2018-2022 PTV Agreement shall remain unchanged. Although the parties intend to reduce this MOA to a full collective bargaining agreement, the terms of the 2018-2022 PTV Agreement along with the changes indicated below shall constitute the terms and conditions of the successor agreement to the 2018-2022 PTV Agreement, referred to herein as the “2025-2028 PTV Agreement.” A copy of the rate sheet reflecting the changes per Section 2—Wages and Fees—below is attached hereto and incorporated herein.

1. Term (Par. 2)

The term of the 2025-2028 PTV Agreement shall be three (3) years, from November 1, 2025 to October 31, 2028. The 2018-2022 PTV Agreement shall remain in full force and effect until the ratification of the 2025-2028 PTV Agreement.

2. Wages and Fees

- a. **General** - Increase the rates in the following sections and/or performance categories by 1.5% effective July 21, 2022; 1.5% effective July 21, 2023; 1.5% effective July 21, 2024; 2.5% effective November 1, 2025; 3% effective November 1, 2026; 3% effective November 1, 2027. Increases shall not be paid retroactively for work that has taken place before ratification of this Agreement.

Informational/Educational Programs:

- 5.A.1 - Performers (including Actors, Soloists, Duos, Stunt persons, Puppeteers, Narrators);
- 5.A.2 - Performers speaking 5 lines or less;
- 5.A.3 - Background Actors/Walk-ons;
- 5.A.4 - Group Singers and Dancers (3 or more);

Cultural/Entertainment Programs:

- 5.B.1.a - Performers (including Actors, Soloists, Duos, Stunt persons, Puppeteers, Narrators);
- 5.B.1.b - Background Actors/Walk-ons;
- 5.B.2 - Group Singers and Dancers (3 or more);
- 5.I(1,2,3,4) - Sportscasters and Assistant Sportscasters.

Other:

44-News Inserts.

b. Additional Compensation - The following payments shall be increased by the amounts below, effective November 1, 2025:

5.E.1 - Additional Release payment shall increase from \$50 to \$65

6.A - Extended Broadcast payment shall increase from \$150 to \$175

6.B - Foreign Broadcast payment shall increase from \$150 to \$175

c. In Memoriam Release - Add the following provision to Paragraph 5.E *Program Releases*, as new Paragraph 5.E.4:

Where a program is outside its initial or subsequent use period and the subject of the program has recently died, Producer may make a single national release of such program on public television without payment pursuant to an automatic waiver of fees that would otherwise be due.

d. Promotional and Public Service Announcements (Par. 45) - rates shall increase by ten percent (10%) effective November 1, 2025.

e. Animated Programs (new) - Amend Paragraph 5 and/or create a new sideletter establishing a new premium payment for multiple voices performed for animated programs to provide for an additional 10% of scale for a third voice, and additional daily minimum rate if more than 3 voices are performed in a session, as follows:

An off-camera performer on an animated program may perform up to three (3) voices in each program or segment; for performing more than three (3) voices, a performer shall be paid an additional full session fee which shall entitle the Producer to require the performer to perform up to three (3) additional voices.

An off-camera performer on an animated program who performs a third voice in each program or segment shall receive an additional payment of ten percent (10%) of the minimum session fee. The additional payment of ten percent (10%) shall be payable for the third voice in each group of three (3) performed, (e.g., 3rd voice, 6th voice, etc.).

f. Stand-ins; (Par. 5.A.6 and Par. 5.B.1.c) - increase the hourly rate from \$29 per hour to \$36 per hour, effective November 1, 2025. The rate shall increase by an additional \$1 to \$37 per hour effective November 1, 2026, and shall increase by an additional \$1 to \$38 per hour effective November 1, 2027. Increase minimum call from two (2) hours to three (3) hours.

3. Health & Retirement (Par. 28)

a. Amend Paragraph 28(A)—Health and Retirement – to provide for a contribution rate of 17.5%

effective January 1, 2026 (17.6% including IACF), and 18% effective January 1, 2027 (18.1% including IACF).

b. The parties agree to reallocate 100% of the increase to Health & Retirement contributions during term to the AFTRA Retirement Fund.

c. The parties agree to reallocate 100% of IACF contributions pursuant to Paragraph 28(B) to the AFTRA Retirement Fund during term.

d. The Union shall have the option to allocate 0.5% from the November 1, 2026 wage increase and 0.5% from the November 1, 2027 wage increases contained in Section 2 above to Health & Retirement. The Union shall notify the Producer of its election in writing not less than thirty (30) days prior to the effective date of the increase.

4. Reuse in New Media (Sideletter 7)

Add new subparagraph (3) to Sideletter 7, Paragraph II.C regarding free-to-consumer streaming on a commercial platform, as follows:

(3) Without limiting any of the foregoing, the following shall apply to the streaming of television programs on other than the Producer's website, PBS and related websites and on-line services, such other third-party sites as are appropriate and consistent with educational and PBS mission related purposes, or on news and educational sites, on a free-to-the consumer basis whether on advertiser-supported services transmitted via New Media or on advertiser-supported video-on-demand service of a multichannel video programming distributor (hereinafter referred to as an "MVPD AVOD service"):

Producer shall be entitled to stream a television program without payment during the thirteen (13) week period following initial television exhibition (hereinafter referred to as the "initial exhibition free streaming window"). The foregoing initial exhibition free streaming window provided herein may commence up to thirty (30) days prior to or immediately following the initial exhibition of the motion picture on television. If Producer makes such television program available for streaming outside the initial free streaming window on a free-to-the-consumer, advertiser supported service transmitted via New Media or on an MVPD AVOD service, Producer shall pay residuals at the rate of six percent (6%) of "Distributor's gross," as defined in Paragraph D of this Sideletter, provided, that if only one (1) or two (2) performers are engaged on such program, the payment shall be three percent (3%) of the Distributor's gross.

5. Artificial Intelligence (new)

a. Add a new Sideletter incorporating the rules for Artificial Intelligence contained in the 2023-2026 SAG-AGTRA Television Agreement (Item 29 of the 2023-2026 TV-Theatrical Memorandum of

Agreement) with conforming changes. See Exhibit A attached to this MOA.

b. Within sixty (60) days following the ratification of a successor SAG-AFTRA TV-Theatrical Agreement the Union or the Producer may request to reopen and negotiate over the Artificial Intelligence provisions of this Agreement, such negotiation to begin within sixty (60) days following the request.

6. Made For New Media (Sideletter 7)

a. Amend Par. I of Sideletter 7 to provide full PTV Agreement terms for national new media programs produced under Sideletter 7 which are budgeted at or above: \$600,000 for 30-minute programs, \$1.1 million for programs 60 minutes or longer, \$500,000 for animated programs 30 minutes or longer. No change to dramatic programs which are currently subject to SAG-AFTRA Television Agreement High Budget SVOD terms.

b. Replace references to “2018-2022” in Sideletter 7 to “then-current.”

c. Amend the language in Sideletter 7, Par. I.A as follows:

This Sideletter governs the production by Producer of audio-visual programs of the type that traditionally have been covered under the ~~then-current 2018-2022~~ PTV Agreement, intended for exhibition on public television as distinguished from commercial television, that are made for the Internet, mobile devices or any other “new media” known as of 2018 (hereinafter “New Media”), for exhibition the Producer’s website, on PBS and related websites and on-line services, and on such other, third-party sites as are appropriate and consistent with educational and PBS mission-related purposes, and on news and educational sites and that are intended for a national audience (hereinafter “National New Media Program(s)”). National New Media Programs expressly exclude (i) programs that are derived from local public television programs or (ii) programs that are primarily intended for Producer’s local audience, regardless of whether such programs are derived from a “national television program” produced for public television (as that term is defined in Paragraph 3 of the ~~2018-2022~~then-current PTV Agreement). Except as otherwise provided herein this Sideletter shall not apply to programs made for a commercial subscription video on-demand platform (e.g. Netflix).

7. Use of Excerpts (Sideletter 7)

Add a new provision to Sideletter 7 to provide for payments for use of excerpts from a HBSVOD program in traditional media or in another new media program, as follows:

If an excerpt from a national High Budget SVOD Program, is used in a linear program or in another national new media program, payment for such excerpt use shall be as follows:
(i) Excerpt up to 2 minutes - 50% of the applicable PTV Day Rate. (ii) Excerpt greater than 2 minutes but no more than 4 minutes - 75% of the applicable PTV Day Rate, (iii) Excerpt greater than 4 minutes – 100% of the applicable PTV Day Rate, (iv) The

performer shall be added to the final cast list for residuals purposes, and the full applicable PTV Day Rate shall be used for purposes of calculating residuals. The use of an excerpt from an HBSVOD program that is longer than three (3) minutes in length is subject to performer consent, specifically obtained in writing at the time of such contemplated use.

8. Wardrobe, Hairdress, Make-up and Incidental Rehearsal (Par. 34)

a. Fittings On a Day Prior To Work - Add the following to the end of Par. 34.E.2:

Background actors shall receive a payment of fifty dollars (\$50.00) each time they are required by the Producer to appear for choosing and/or fitting of wardrobe and/or wigs if such call is not within their included work hours.

b. Hair and Make-up - Add the following new provision to Paragraph 34.E.:

All performers for whom production provides more than minimal professional hair and makeup services shall be offered the opportunity to meaningfully consult regarding any hair and makeup needs (e.g., product and tool preferences, use of particular hairstyling techniques) prior to commencing work so that the producer is adequately prepared to work with the performer, including ensuring that appropriate hair and makeup products and equipment are available when practicable. If the producer is unable to provide qualified hair and/or makeup personnel to work with the performer, production shall reimburse the performer for the pre-approved, reasonable cost of obtaining such services provided that the performer submits to the producer a request for reimbursement with the appropriate itemized receipts within thirty (30) days after such services are rendered. If not otherwise in the included days or otherwise being compensated, the performer shall receive pay for no less than two (2) hours at the applicable rehearsal or overtime rate for time spent in receiving the pre-approved hair and/or make-up services.

9. Holidays (Schedule A)

Amend Schedule A, Paragraph C to add Juneteenth as a holiday.

10. Employment of Minors (Par. 31)

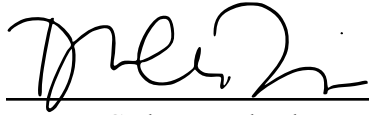
Amend Paragraph 31 - *Guidelines - Employment of Minors* - to incorporate Item 36 from 2025-2028 Network Television Code Memorandum of Agreement regarding the employment of minors.

11. Drafting

a. Change references to “AICF” to “IACF” throughout the Agreement.

b. Replace gendered terms in the Agreement with gender-neutral terms.

FOR SAG-AFTRA:



Duncan Crabtree-Ireland
National Executive Director

Date: 3/12/2026

ACCEPTED AND AGREED:

Signed by:



C4498F6CFBE046E...
Eddie Lieber

Attorney for Public Television Companies

Date: 3/11/2026

For: WGBH
Thirteen Productions, LLC
WETA
KCET
KQED
Twin Cities Public Television, Inc.
WQED Multimedia
Sesame Workshop

Exhibit A

**SIDELETTER TO THE
2025-2028 SAG-AFTRA PUBLIC TELEVISION AGREEMENT**

As of November 1, 2025

Re: Artificial Intelligence

The parties agree to incorporate the following provisions regarding artificial intelligence into the 2025-2028 SAG-AFTRA Public Television Agreement, effective November 1, 2025.

Artificial Intelligence

a. Digital Replication and Alteration of Performers

Add a new Section [XX] to the SAG-AFTRA Public Television Agreement as follows:

“[XX]. DIGITAL REPLICATION AND ALTERATION

“This Section [XX] applies prospectively based on the effective dates set forth in subparagraphs A.(2), A.(3) and B. below.

“To the extent practicable, Producer shall endeavor to comply with the provisions of this Section [XX] on or after the first day of the term of this Agreement but prior to the effective dates set forth in subparagraphs A.(2), A.(3) and B. below.

“The parties acknowledge the Producer has historically used digital technologies to replicate or alter a performer’s voice or likeness (e.g., CGI, audio/visual effects) during all stages of television production (e.g., pre-visualization, pre-production, production, post-production, distribution, marketing) and may continue to do so, consistent with their historical practices.

“A. Digital Replicas

“(1) Definitions

“(a) An ‘Employment-Based Digital Replica’ is a replica of the voice or likeness of the performer that is created: (i) in connection with employment on a television program under this Agreement; (ii) using digital technology; (iii) with the performer’s physical participation; and (iv) is for the purpose of portraying the performer in photography or sound track in which the performer did not actually perform.

“(b) An ‘Independently Created Digital Replica’ is a digitally-created asset that is: (i) intended to create, and does create, the clear impression that the asset is a natural performer whose voice and/or likeness is recognizable as the voice and/or likeness of an identifiable natural performer; (ii) performing in the role of a character (and not as the natural performer himself/herself); and (iii) no employment arrangement for the television program in

which the Independently Created Digital Replica will be used exists with the natural performer in the role being portrayed by the asset.

“Employment-Based Digital Replica(s) and Independently Created Digital Replica(s) may be referred to collectively herein as Digital Replica(s).

“(2) Employment-Based Digital Replica

“This Section [XX].A.(2) applies when a performer is employed by the Producer under this Agreement under a contract entered into on or after [the first Sunday that is 90 days after the Public Television Companies’ receipt of notice of ratification] to render services as a performer in a television program and, in connection with that employment, the Producer (directly or through a third party) requires the performer to provide services for purposes of creating an Employment-Based Digital Replica or uses an Employment-Based Digital Replica as provided herein.

“(a) Services for Creation of Employment-Based Digital Replicas

“(i) A Producer must notify a performer no less than forty-eight (48) hours in advance of the time the performer’s services are required to create an Employment-Based Digital Replica, or at the time of engagement if the performer is engaged less than forty-eight (48) hours in advance of the time the performer’s services are required to create an Employment-Based Digital Replica. The Producer must obtain the performer’s consent to provide services for purposes of creating an Employment-Based Digital Replica of the performer for use in connection with a television program. The consent must be clear and conspicuous and may be obtained through an endorsement or statement in the performer’s employment contract that is separately signed or initialed by the performer or in a separate writing that is signed by the performer.

“(ii) When a performer provides services for purposes of creating an Employment-Based Digital Replica on the same day the performer performs other work for the Producer under this Agreement, any time spent by the performer in connection with creating the Employment-Based Digital Replica shall be treated as work time.

“In the event a performer is required to provide services for purposes of creating an Employment-Based Digital Replica on a day when the performer does not perform other work for the Producer under this Agreement, the performer shall be paid one (1) day at performer’s *pro rata* daily salary, but not less than day performer minimum. In the event that the Producer has scheduled such services in order to accommodate the schedule of a performer, the performer shall be paid one half (1/2) of the performer’s *pro rata* daily salary for a four (4) hour session. If the session exceeds four (4) hours, the performer shall be paid one (1) day at the performer’s *pro rata* daily salary, but not less than the day performer minimum, as applicable. Consecutive employment provisions do not apply to a day on which the performer provides services for purposes of creating an Employment-Based Digital Replica but does not perform other work for the Producer under this Agreement, nor does such a day commence the start of the performer’s consecutive employment.

“Notwithstanding the foregoing, no additional payment is due to a performer for providing services for purposes of creating an Employment Based Digital Replica:

“if the performer is under a term contract for over \$250,000 per year or over \$32,000 per program; during a period covered by the performer’s guarantee; or on a day when the Producer is required to pay the performer for any services, a travel allowance or under the consecutive employment provisions of this Agreement; provided, however, that if the performer is paid less than the performer’s *pro rata* daily salary for that day or the day performer minimum, whichever is greater, the Producer shall also pay an additional amount necessary to reach the performer’s *pro rata* daily salary or the day performer minimum, as applicable.

“(b) Use of an Employment-Based Digital Replica

“For purposes of this Paragraph A.(2)(b), ‘use’ of an Employment Based Digital Replica refers to use of an Employment-Based Digital Replica created pursuant to Paragraph A.(2)(a) above that is intended to create, and does create, a depiction of the performer that gives the clear impression that the performer represented by the Employment-Based Digital Replica actually provided services to create image, photography and/or sound when, in fact, the Employment-Based Digital Replica was used in lieu of the performer.¹ (See Paragraph B. below for provisions regarding use of an Employment-Based Digital Replica to digitally alter a performer’s performance in photography or sound track previously recorded by the performer.)

“(i) Use in the Television Program for Which the Performer Was Employed

“(a) A Producer may use a performer’s Employment-Based Digital Replica in connection with a television program for which the performer was employed, upon obtaining consent to the extent required herein. The Producer must obtain the performer’s consent to use the Employment-Based Digital Replica in new photography or sound track not previously recorded by the performer; provided, however, that no consent is required when the photography or sound track remains substantially as scripted, performed and/or recorded.

“Any consent required must include a reasonably specific description of the intended use of the Employment-Based Digital Replica in that television program. Consent must be clear and conspicuous and may be obtained through an endorsement or statement in the performer’s employment contract that is separately signed or initialed by the performer or in a separate writing that is signed by the performer.

“Any consent that the performer granted during the performer’s lifetime shall continue to be valid after the performer’s death unless explicitly limited otherwise. In the event the performer is deceased at the time the Producer seeks any required consent (and the Producer has not already obtained consent during the performer’s lifetime or the performer’s consent is no longer valid after death), the Producer shall obtain the

¹ The parties acknowledge that the Producer has customarily used digital technologies to depict activities incapable of being performed by a human without serious risk to life or health and/or for use in scenes in which the performer is not recognizable (*e.g.*, a masked character); such uses are not subject to this Paragraph A.(2)(b).

consent of the authorized representative (or the Union, if the deceased performer's authorized representative cannot be identified or located) who represents the deceased performer's exclusive rights as determined by applicable law.

“b) If the Producer uses a performer's Employment-Based Digital Replica in scene(s) that the performer would otherwise have performed in person (*e.g.*, using the Digital Replica of a performer hired for one day for a role that historically would have been performed by a weekly performer in a television program), the performer shall be paid the performer's *pro rata* daily rate or the minimum rate, whichever is higher, for the number of production days that the Producer determines the performer would have been required to work had the performer instead performed those scene(s) in person. The Producer will make a good faith effort to estimate the number of production days (without regard to scheduling considerations, *e.g.*, intervening days under consecutive employment provisions, overtime, meal periods, rest periods, *etc.*) utilizing objective criteria. Such compensation shall be treated as wages for all purposes.

“No compensation shall be required pursuant to the preceding paragraph when:

“the performer's compensation would have covered the work had the performer performed the scene(s) in person, based on the form of engagement (*e.g.*, no compensation is due if a weekly performer employed on a television program works for three days and the performer's Employment-Based Digital Replica is used to perform the equivalent of another two days of work);

“the performer's Employment-Based Digital Replica is used in a scene that the performer performed in person (*e.g.*, no compensation is due if a performer was recorded sitting in the front seat of a car and the performer's Employment-Based Digital Replica is used to move the performer to the back seat of the car in the same scene); or

“the performer is under a term contract for over \$250,000 per year or over \$32,000 per program.

“c) In the event the performance of a performer's Employment-Based Digital Replica remains in the television program in a manner that would have entitled the performer to residuals had the performer performed those scene(s) in person, the performer shall be entitled to residuals when the television program is exhibited in a market for which residuals are due.

“Residuals calculated under the rateable distribution formula shall be calculated based on the performer's form of engagement, unless the only performance used in the episode is that of the performer's Employment- Based Digital Replica and not the performer's in-person performance, in which case the performer shall be treated as though the performer's Employment-Based Digital Replica had performed such services in person.

“(ii) Use Other Than in the Television Program for Which the Performer Was Employed

“A Producer may not use a performer’s Employment-Based Digital Replica in connection with a television program other than one for which the performer was employed or in any other field or medium without obtaining the performer’s consent and bargaining separately for the use.

“Consent must be clear and conspicuous and include a reasonably specific description of the intended use. Consent must be obtained prior to use in a writing signed by the performer, but not at the time of employment, except as provided in the next sentence. When a performer is employed on a project specifically identified to be part of a multi-project use (such as a trilogy of related television programs), consent to use the performer’s Employment-Based Digital Replica in another of the identified projects may be obtained at the time the performer is first employed, provided that a reasonably specific description of the intended use is provided for each identified project. Consent for use in other identified project(s) is valid only if the performer is also employed in the other identified project(s) or is deceased at the time the other identified project(s) commences production.

“Any consent that the performer granted during the performer’s lifetime shall continue to be valid after the performer’s death unless explicitly limited otherwise. In the event the performer is deceased at the time the Producer seeks consent (and the Producer has not already obtained consent during the performer’s lifetime or the performer’s consent is no longer valid after death), the Producer shall obtain the consent of the authorized representative (or the Union, if the deceased performer’s authorized representative cannot be identified or located) who represents the deceased performer’s exclusive rights as determined by applicable law.

“The day performer rate (including additional compensation for residuals as applicable) shall be the minimum for purposes of the bargaining referred to above with respect to use of a performer’s Employment-Based Digital Replica in connection with a television program other than one for which the performer was employed or in any other field or medium, except that use of the performer’s Employment Based Digital Replica in a field or medium covered by a SAG- AFTRA collective bargaining agreement shall be subject to bargaining at no less than the minimum wages and residuals, if any, provided for in that collective bargaining agreement. No additional compensation shall be required for use of an Employment- Based Digital Replica that was created in connection with employment of a performer who was under a term contract for over \$250,000 per year or over \$32,000 per program.

“(3) Independently Created Digital Replica

“The following applies to use of an ‘Independently Created Digital Replica’ in connection with a television program that commences principal photography on or after [insert date that is the first Sunday that is 90 days after the Public Television Companies’ receipt of notice of ratification].

“A Producer may use an Independently Created Digital Replica in connection with a television program for which the natural performer was not employed upon obtaining consent as required herein and bargaining for that use. Consent must be clear and conspicuous and obtained prior to exploitation in a writing signed by the natural performer that includes a reasonably specific description of the intended use.

“Any consent that the performer granted during the performer’s lifetime shall continue to be valid after the performer’s death unless explicitly limited otherwise. In the event the natural performer is deceased at the time the Producer seeks consent (and the Producer has not already obtained consent during the natural performer’s lifetime or the natural performer’s consent is no longer valid after death), the Producer shall obtain the consent of the authorized representative (or the Union, if the deceased natural performer’s authorized representative cannot be identified or located) who represents the deceased natural performer’s exclusive rights as determined by applicable law.

“Any compensation paid to the performer for use of the Independently Created Digital Replica shall be subject to pension or retirement and health contributions pursuant to Paragraph 28 of this Agreement.

“No consent is required when the use is of the type protected by the First Amendment to the United States Constitution, including but not limited to instances when the First Amendment would protect a use for purposes of comment, criticism, scholarship, satire or parody, or would protect a use in a docudrama, or historical or biographical work.

“For clarity, this subparagraph [XX].A.(3) does not apply to use of an Employment-Based Digital Replica created pursuant to subparagraph [XX].A.(2) above in connection with a television program other than the one for which the performer was employed; the provisions of subparagraph [XX].A.(2)(b)(ii) apply instead.

“B. Digital Alteration

“This Section [XX].B. applies when a performer is employed by the Producer under this Agreement under a contract entered into on or after [the first Sunday that is 90 days after the Public Television Companies’ receipt of notice of ratification] to render services as a performer in a television program and the Producer (directly or through a third party) digitally alters the performer’s voice or likeness in that television program.

“The Producer must obtain the consent of the performer to digitally alter the performer’s performance in photography or sound track previously recorded by the performer; provided, however, that no consent is required when the photography or sound track of the performer remains substantially as scripted, performed and/or recorded. Any consent required must be clear and conspicuous and include a reasonably specific description of the intended alteration(s). Consent may be obtained through an endorsement or statement in the performer’s employment contract that is separately signed or initialed by the performer or in a separate writing that is signed by the performer.

“Any consent that the performer granted during the performer’s lifetime shall continue to be valid after the performer’s death unless explicitly limited otherwise. In the event the performer is deceased at the time the Producer seeks consent (and the Producer has not already obtained any required consent during the performer’s lifetime or the performer’s consent is no longer valid after death), the Producer shall obtain the consent of the authorized representative (or the Union, if the deceased performer’s authorized representative cannot be identified or located) who represents the deceased performer’s exclusive rights as determined by applicable law.

“C. For clarity, the Producer need not obtain the consent of the performer under Paragraphs A.(2) or B. above to perform post-production alterations, editing, arranging, rearranging, revising or manipulating of photography and/or sound track for purposes of cosmetics, wardrobe, noise reduction, timing or speed, continuity, pitch or tone, clarity, addition of visual/sound effects or filters, standards and practices,² ratings,³ an adjustment in dialogue or narration or other similar purposes, or under any circumstance when dubbing or use of a double is permitted under this Agreement. Without limiting the foregoing, no consent is required under Paragraphs A.(2) or B. above for purposes of adjusting lip and/or other facial or body movement and/or the voice of the performer to a foreign language, or for purposes of changes to dialogue or photography necessary for license or sale to a particular market (e.g., substitution of dialogue about an airplane crash for in flight sales or altering dialogue to adhere to cultural norms for sale to a particular country).

“D. Claims for violation of this Section [XX] are arbitrable under Paragraph 19 of this Agreement, and must be brought under that Paragraph. Remedies shall be limited to monetary damages.

“E. Except as explicitly set forth herein, it is understood that this Section [XX] does not expand or contract any existing rights and obligations under this Agreement. Without limiting the generality of the foregoing, it is understood that nothing herein overrides Paragraph 40 of the Public Television Agreement.”

b. Generative Artificial Intelligence

Add a new Section XX.1. to the SAG-AFTRA Public Television Agreement as follows:

“PCX.1.J GENERATIVE ARTIFICIAL INTELLIGENCE

“The parties acknowledge that definitions of Generative Artificial Intelligence (‘GAI’) vary, but agree that the term generally refers to a subset of artificial intelligence that learns patterns from data and produces content based on those patterns (e.g., ChatGPT4, MidJourney, Dall-E2). It does not include ‘traditional AI’ technologies programmed to perform specific functions (e.g., CGI and VFX), such as those already used during all stages of television production (e.g., pre-visualization, pre- production, production, post-production, distribution, marketing). The term GAI is used for convenience and this Section [XX.1] shall also apply to any technology that is consistent with the foregoing definition, regardless of its name.

“A. Use of Synthetic Performers Created Through Generative Artificial Intelligence

“The following applies to use of Synthetic Performers in a television program that commences principal photography on or after [insert date that is the first Sunday that is 90 days after the Public Television Companies’ receipt of notice of ratification]. A ‘Synthetic Performer’ is a digitally created asset that: (1) is intended to create, and does create, the clear impression that the asset is a natural performer who is not recognizable as any

² The parties agree that adjustments for standards and practices means adjustments to adhere to stricter standards.

³ The parties agree that adjustments for ratings means adjustments to obtain a rating for a wider audience.

identifiable natural performer; (2) is not voiced by a natural person; (3) is not a Digital Replica (as defined in Section [XX] above); and (4) no employment arrangement for the television program exists with a natural performer in the role being portrayed by the asset.

“The parties acknowledge the importance of human performance in television programs and the potential impact on employment under this Agreement when a Synthetic Performer created through a GAI system is used in a human role that would otherwise be performed by a human. For those reasons, the Producer agrees to give the Union notice and an opportunity to bargain in good faith over appropriate consideration, if any, if a Synthetic Performer is used in place of a performer who would have been engaged under this Agreement in a human role.

“The parties acknowledge that the Producers have customarily used digital technologies to generate non-human characters without the services of a performer covered under this Agreement, and that the foregoing does not apply to such uses.

“If a Producer intends to create, and does create, a Synthetic Performer with a principal facial feature (i.e., eyes, nose, mouth and/or ears) that is recognizable as that of a specific natural performer through the use of such identified natural performer’s name and facial feature in the prompt to a GAI system, the Producer shall obtain such identified natural performer’s consent and bargain with such natural performer for the use of the Synthetic Performer in connection with a television program and no additional discussion with the Union, consideration or remuneration, is required under this Section

[XX.1]. For clarity, the foregoing provision shall apply to each such identified natural performer if more than one specific natural performer’s recognizable principal facial feature is used in the described manner (*e.g.*, Performer 1’s eyes, Performer 2’s mouth). No consent is required when the use is of the type protected by the First Amendment to the United States Constitution, including but not limited to instances when the First Amendment would protect a use for purposes of comment, criticism, scholarship, satire or parody, or would protect a use in a docudrama, or historical or biographical work.

“Claims for violation of this Section [XX.1.] are arbitrable under Paragraph 19 of this Agreement, and must be brought under that Paragraph. Remedies shall be limited to monetary damages.

“B. The Producers agree to meet regularly with the Union during the term of the 2025 SAG-AFTRA Public Television Agreement to discuss appropriate remuneration, if any, with respect to photography and/or sound track recorded under this Agreement or any predecessor Agreement that is used to train a GAI system for the purpose of creating Synthetic Performers for use in new television program content.

“C. Each Producer agrees to meet with the Union during the term of this Agreement at least semi-annually at the request of the Union and subject to appropriate confidentiality agreements to discuss and review information related to the Producer’s use and intended use of GAI in television program development and production, which may include discussion of efforts to ensure that use(s) of GAI mitigate against biases.

“D. The parties agree to meet six (6) months in advance of the expiration date of this Agreement to begin negotiations regarding this Section [XX.1].”

c. Digital Replication and Alteration of Background Actors

Add a new Section to the SAG-AFTRA Public Television Agreement as follows:

“LJ- DIGITAL REPLICATION AND ALTERATION⁴

“This Section [] applies when a background actor is employed by the Producer under this Agreement on or after [the first Sunday that is 90 days after the Public Television Companies’ receipt of notice of ratification] to appear in a television program and, in connection with the background actor’s employment on the television program, the Producer (directly or through a third party):

“(i) requires the background actor to provide services for purposes of creating a Background Actor Digital Replica;

“(ii) uses a Background Actor Digital Replica as provided herein; or

“(iii) digitally alters the background actor’s voice or likeness.

“To the extent practicable, Producers shall endeavor to comply with the provisions of this Section [] on or after the first day of the term of this Agreement but prior to [*the first Sunday that is 90 days after the Public Television Companies’ receipt of notice of ratification*].

“For purposes of this Section, a ‘Background Actor Digital Replica’ of a background actor is a replica of the voice or likeness of the background actor which is created using digital technology with the background actor’s physical participation and is for the purpose of depicting the background actor in a scene in which the background actor did not actually appear.

“This Section [] does not apply to ‘tiling’ of background actors.

“A. Creation of Background Actor Digital Replicas

“(1) A Producer must notify a background actor no less than forty- eight (48) hours in advance of the time the background actor’s services are required to create a Background Actor Digital Replica, or at the time of booking if the background actor is booked less than forty-eight (48) hours in advance of the time the background actor’s services are required to create Background Actor Digital Replica. The Producer must obtain consent if it requires the background actor to provide services for purposes of creating the background actor’s Background Actor Digital Replica for use in connection with a television program. The consent must be clear and conspicuous and may be obtained through an endorsement or statement in the background actor’s employment paperwork or voucher that is separately signed or initialed by background actor or in a separate writing that is signed by the background actor.

“(2) When a background actor provides services for purposes of creating a Background Actor Digital Replica on the same day the background actor performs other work for the Producer under this Agreement, any time spent by the background actor in connection with creating the Background Actor Digital Replica shall be treated as work time.

⁴ Except as explicitly set forth herein, it is understood that this Section [] does not expand or contract any existing rights and obligations under this Agreement. Without limiting the generality of the foregoing, it is understood that nothing herein overrides Paragraph 40 (regarding use of digital technology to double a background actor).

“Producer will endeavor to schedule the background actor’s services for purposes of creating a Background Actor Digital Replica on a day when the background actor is also working for the Producer under this Agreement, when practicable.

“When a background actor provides services for purposes of creating a Background Actor Digital Replica on a day when the background actor does not perform other work for the Producer under this Agreement, the background actor shall be paid one (1) day’s pay.

“Notwithstanding the foregoing, no additional payment is due to a background actor for providing services for purposes of creating a Background Actor Digital Replica on a day when the Producer is required to pay the background actor for any services, a travel allowance, an allowance for a day not worked on an overnight location or a cancelled call; provided, however, that if the background actor is paid less than one (1) day’s pay for that day, the Producer shall also pay an additional amount necessary to reach one (1) day’s pay.

“B. Use of a Background Actor Digital Replica

“(1) Use in the Television Program for Which the Background Actor Was Employed

“(a) A Producer may use a background actor’s Background Actor Digital Replica in connection with a television program for which the background actor was employed, upon obtaining the background actor’s consent to the extent required herein. The Producer must obtain the background actor’s consent to use the Background Actor Digital Replica in new photography or sound track not previously recorded by the background actor; provided, however, that no consent is required when the photography or sound track remains substantially as scripted, performed and/or recorded.

“Consent must be clear and conspicuous and include a reasonably specific description of the intended use of the Background Actor Digital Replica in that television program. Consent may be obtained through an endorsement or statement in the background actor’s employment paperwork or voucher that is separately signed or initialed by the background actor or in a separate writing that is signed by the background actor. Any consent that the background actor granted during the background actor’s lifetime shall continue to be valid after the background actor’s death unless explicitly limited otherwise. In the event the background actor is deceased at the time the Producer seeks any required consent (and the Producer has not already obtained consent during the background actor’s lifetime or the background actor’s consent is no longer valid after death), the Producer shall obtain the consent of the authorized representative (or the Union, if the deceased background actor’s authorized representative cannot be identified or located) who represents the deceased background actor’s exclusive rights as determined by applicable law.

“(b) If the Producer uses a background actor’s Background Actor Digital Replica in the role of five-lines or less or a principal performer, the background actor shall be paid the minimum rate for a performer for the number of production days that the Producer determines the background actor would have been required to work had the background actor instead been upgraded to five-lines or less or a principal performer and performed those scene(s) in person. The Producer will make a good faith effort to estimate the number of production days utilizing objective criteria. Such compensation shall be treated as wages for all purposes.

“In the event the performance of the Background Actor’s Digital Replica in the role of five-lines or less or a principal performer remains in the television program in a manner that would have entitled the background actor to residuals had the background actor been upgraded to five-lines or less or a principal performer and performed those scene(s) in person, the background actor shall be treated as having been upgraded to that role and shall be entitled to residuals when the television program is exhibited in a market for which residuals are due. For purposes of residuals calculated under the rateable distribution formula, such background actor shall be treated as though they had performed such services in person in the upgraded role.

“(2) Use Other Than in the Television Program for Which the Background Actor Was Employed

“A Producer may not use a background actor’s Background Actor Digital Replica in connection with a television program other than one for which the background actor was employed or in any other field or medium without obtaining the background actor’s consent and bargaining separately for the use.

“Consent must be clear and conspicuous and include a reasonably specific description of the intended use. Consent must be obtained prior to use, but may not be obtained at the time of employment.

“Any consent that the background actor granted during the background actor’s lifetime shall continue to be valid after the background actor’s death unless explicitly limited otherwise. In the event the background actor is deceased at the time the Producer seeks consent (and the Producer has not already obtained consent during the background actor’s lifetime or the background actor’s consent is no longer valid after death), the Producer shall obtain the consent of the authorized representative (or the Union, if the deceased background actor’s authorized representative cannot be identified or located) who represents the deceased background actor’s exclusive rights as determined by applicable law.

“The background actor daily minimum shall be the minimum for purposes of the bargaining referred to above with respect to use of a background actor’s Background Actor Digital Replica in connection with a television program other than one for which the background actor was employed or in any other field or medium, except that use of the background actor’s Background Actor Digital Replica in a field or medium covered by a SAG-AFTRA collective bargaining agreement shall be subject to bargaining at no less than the minimum wages and residuals, if any, provided for in that collective bargaining agreement.

“(3) A Producer shall not use the Background Actor Digital Replica of a background actor to circumvent the engagement of that background actor.

“C. Digital Alteration

“The Producer must obtain the consent of the background actor to digitally alter the background actor’s appearance in photography or sound track previously recorded by the background actor; provided, however, that no consent is required when the photography or sound track of the background actor remains substantially as scripted, performed and/or recorded. Any consent required must be clear and conspicuous and include a reasonably specific description of the intended alteration(s). Consent may be obtained through an endorsement or statement in the background actor’s employment paperwork or voucher that is

separately signed or initialed by the background actor or in a separate writing that is signed by the background actor.

“Any consent that the background actor granted during the background actor’s lifetime shall continue to be valid after the background actor’s death unless explicitly limited otherwise. In the event the background actor is deceased at the time the Producer seeks any required consent (and the Producer has not already obtained consent during the background actor’s lifetime or the background actor’s consent is no longer valid after death), the Producer shall obtain the consent of the authorized representative (or the Union, if the deceased background actor’s authorized representative cannot be identified or located) who represents the deceased background actor’s exclusive rights as determined by applicable law.

“In the event a background actor’s lip or facial movements are digitally altered to make it appear that the background actor is speaking line(s) and dialogue is included, the background actor shall be upgraded to five-lines or less or a principal performer, based on the corresponding extent of the digital alteration.

“D. For clarity, the Producer need not obtain the consent of the background actor under Paragraphs B. or C. above to perform post-production alterations, editing, arranging, rearranging, revising or manipulating of photography and/or sound track for purposes of cosmetics, wardrobe, noise reduction, timing or speed, continuity, pitch or tone, clarity, addition of visual/sound effects or filters, standards and practices,⁵ ratings,⁶ an adjustment in dialogue or narration or other similar purposes, or under any circumstance when dubbing or use of a double is permitted under the this Agreement.

“E. Claims for violation of this Section [] are arbitrable under Paragraph 19 of this Agreement and must be brought under that Paragraph. Remedies shall be limited to monetary damages.”

⁵ The parties agree that adjustments for standards and practices means adjustments to adhere to stricter standards.

⁶ The parties agree that adjustments for ratings means adjustments to obtain a rating for a wider audience.

2025-28 National SAG-AFTRA Public TV Agreement Rate Sheet

Effective Date		11/14/25	11/14/26	11/14/27
Wage Increases		2.50%	3.00%	3.00%

5. COMPENSATION

A. Informational/Educational Programs

1. Performers (including Actors, Soloists, Duos, Stunt persons, Puppeteers, Narrators):

	11/14/25	11/14/26	11/14/27
1 Day	\$ 563.09	\$ 579.98	\$ 597.38
3 Day	\$ 1,054.85	\$ 1,086.50	\$ 1,119.10
Weekly	\$ 1,407.74	\$ 1,449.97	\$ 1,493.47

2. Performers Speaking 5 Lines or Less

	11/14/25	11/14/26	11/14/27
Per Day	\$ 386.02	\$ 397.60	\$ 409.53

3. Background Actors/Walk-ons

	11/14/25	11/14/26	11/14/27
Per Day	\$ 151.60	\$ 156.15	\$ 160.83

4. Group Singers and Dancers (3 or more)

	11/14/25	11/14/26	11/14/27
1 Day	\$ 449.72	\$ 463.21	\$ 477.11
3 Day	\$ 839.54	\$ 864.73	\$ 890.67
Weekly	\$ 1,119.81	\$ 1,153.40	\$ 1,188.00

6. Stand-ins

Per Hour	\$ 36.00	\$ 37.00	\$38.00
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B. Cultural/Entertainment Programs

1. Performers (including Actors, Soloists, Duos, Stunt persons, Puppeteers, Narrators):

		11/14/25	11/14/26	11/14/27
a.	1 Day	\$ 559.28	\$ 576.06	\$ 593.34
	3 Day	\$ 1,237.03	\$ 1,274.14	\$ 1,312.36
	Weekly	\$ 1,647.23	\$ 1,696.65	\$ 1,747.55

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b.	Background Actors/Walk-ons (per day)	\$ 151.61	\$ 156.16	\$ 160.84
c.	Stand-ins (per hour)	\$ 36.00	\$ 37.00	\$38.00

2. Group Singers and Dancers (3 or more)

	11/14/25	11/14/26	11/14/27
1 Day	\$ 449.72	\$ 463.21	\$ 477.11
3 Day	\$ 989.87	\$ 1,019.57	\$ 1,050.16
Weekly	\$ 1,317.28	\$ 1,356.80	\$ 1,397.50

D. Identification, Logo, and Credit Announcements

	11/14/25	11/14/26	11/14/27
Six (6) consecutive weeks	\$ 338.64	\$ 338.64	\$ 338.64
Thirteen (13) consecutive weeks	\$ 481.44	\$ 481.44	\$ 481.44
Twenty-six (26) consecutive weeks	\$ 541.62	\$ 541.62	\$ 541.62
Fifty-two (52) consecutive weeks	\$ 636.48	\$ 636.48	\$ 636.48
Three (3) years	\$ 1,203.60	\$ 1,203.60	\$ 1,203.60

I. Sportscasters and Assistant Sportscasters

1. Sportscasters Fee

	11/14/25	11/14/26	11/14/27
Per Event	\$ 1,192.42	\$ 1,228.19	\$ 1,265.04
Per week of up to seven (7) events of the same sport, or up to one (1) week's broadcasting of the Olympic Games	\$ 3,023.14	\$ 3,113.83	\$ 3,207.24

2. Assistant Sportscasters and/or Color Commentator

	11/14/25	11/14/26	11/14/27
Per Event	\$ 732.53	\$ 754.51	\$ 777.15
Per week of up to seven (7) events of the same sport, or up to one (1) week's broadcasting of the Olympic Games	\$ 1,867.63	\$ 1,923.66	\$ 1,981.37

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3. Championship Events

	11/14/25	11/14/26	11/14/27
Sportscasters, per event	\$ 1,275.23	\$ 1,313.49	\$ 1,352.89
Assistant Sportscasters, per event	\$ 834.45	\$ 859.48	\$ 885.26

4. Major League Baseball Double-Header

	11/14/25	11/14/26	11/14/27
Sportscasters, per event	\$ 1,276.50	\$ 1,314.80	\$ 1,354.24
Assistant Sportscasters, per event	\$ 834.44	\$ 859.47	\$ 885.25

44. NEWS INSERTS.

Live or recorded news inserts of five minutes or less in length broadcast on network news programs of any length:

	11/14/25	11/14/26	11/14/27
	\$ 186.00	\$ 191.58	\$ 197.33

Per person each insert; for such payment, said insert may be used for an unlimited number of times within twenty four (24) hours of the original broadcast and for a further payment of:

	11/14/25	11/14/26	11/14/27
	\$ 134.70	\$ 138.74	\$ 142.90

Other Wage Increases (Promo/Public) Only	10%	0%	0%
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45. PROMOTIONAL AND PUBLIC SERVICE ANNOUNCEMENTS.

	11/14/25	11/14/26	11/14/27
On-camera	\$362.41	\$ 362.41	\$ 362.41
Off-camera	\$262.55	\$ 262.55	\$ 262.55

Off-camera rates for multiple promos recorded in a session:

For 2 promos, each promo	\$262.55	\$ 262.55	\$ 262.55
For 3 to 6 promos, each promo	\$241.23	\$ 241.23	\$ 241.23
For 7 or more promos, each promo	\$200.84	\$ 200.84	\$ 200.84

HEALTH AND RETIREMENT (+ IACF)

Effective Date	7/21/18	1/1/26	1/1/27
Contribution Rate	17.1 %	17.6 %	18.1 %